ENG 3805-001: Restoration/18th Century British Lit

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Syllabus for English 3805.001: Restoration and Eighteenth Century, Fall 2015, CRN 90808

Required Texts

Hitchcock, *Down and Out in Eighteenth-Century London*, Continuum  
Nettleton, et al., *British Dramatists from Dryden to Sheridan*, 2nd edition  

Course Description

Encompassing a wide range of cultural forms from illustrated street ballads to stage spectacle, Restoration and eighteenth-century visual culture is a rich counterpart to the literature of the period. Approaches to the long eighteenth century emphasizing visual culture largely grew out of cultural studies, a field of study that according to Paul Gilroy, “directed scholarly attention toward areas hardly taken seriously elsewhere as objects of sustained academic interest.” Practitioners of cultural studies tend to break down the high and low art distinction, and to demonstrate how individual texts emerge and circulate within larger historical networks of production and consumption. Our work in the course will follow this pattern, for instance, approaching Aphra Behn’s *Oroonoko* alongside illustrated travel literature, John Gay’s *Beggar’s Opera* alongside William Hogarth’s paintings and engravings, and William Blake’s *Songs of Innocence and of Experience* alongside illustrated broadside hymns, manuals, and subscription tickets related to the charity school movement.

Our core objectives will be:

- to historicize developments in British print culture from the Restoration to the early Romantic period;
- to improve analytical and verbal skills in regard to the literature and culture of this period by writing about and discussing its literary forms and visual cultures;
- to think critically about significant topics in cultural history, including childhood, gender, race, and status;
- and to explore how another cultural and historical context relates to our own.

Writing-Intensive Course

You should consider submitting an essay written for this class to the Electronic Writing Portfolio (EWP). Please visit the following web address for information about the submission process: <http://www.eiu.edu/~assess/ewpmain.php>. The course deadline for EWP submissions is Friday, December 18, 2015.

Short Descriptions of Assignments

Visual Analysis: you will analyze a visual image (painting, illustration, engraving, etc.) from the long eighteenth century and present your interpretation of it to the class.

Producible Interpretation Presentation: in a group of three, you will generate a "producible interpretation" of a scene from *The Conquest of Granada*, *The Country Wife*, *The Beggar’s Opera*, *Tom Thumb*, or *The London Merchant*.

Mid-term and Final Examinations: these examinations will test your knowledge of course readings and discussions by way of the essay and/or short-essay format.

Daily Assignments: quizzes, reading responses, peer reviews, in-class writing, and other work may be assigned on a day-to-day basis.

Policies

Email: Recently, the English Department removed phone lines from most faculty offices. If you need to speak to me outside of class, email me or drop by during my office hours. I try to answer emails quickly, but please do not expect (or depend on)
an immediate response to an email. Sometimes my schedule will not permit me to answer emails within a day, much less an hour or two.

**Attendance:** More than four unexcused absences will result in the loss of your participation grade for the semester. If you miss class, you are responsible for finding out what happened from another member of the class and for picking up missed handouts. Absences will be excused only in the case of a documented illness or emergency, or of documented participation in an official university activity. You must provide me with a legible photocopy of your documentation for my records, and if your absence is excused, I will return a copy of your documentation indicating as much. You must provide documentation either before you miss class or on the day you return. Please do not come to class late. Every fourth time you come to class late, you will forfeit 50% of your participation grade for the semester.

**Late work:** Daily assignments will not be accepted late. Presentations must be given on the dates for which you have scheduled them, except under the most extenuating circumstances. All major assignments are due at the start of class on the final due date. If you want an extension on a major assignment, you should seek the extension at least twenty-four hours in advance of the class period during which the assignment is due and cite compelling reasons for the request; otherwise, you will be penalized one letter grade for not turning in the work on time and an additional letter grade for every twelve hours thereafter. After forty-eight hours, the assignment will not be accepted, and you will receive a zero on it. Only in the case of an excused absence may an examination be taken before or after the scheduled date. A rescheduled examination may cover different material than the original.

**Grading Scale:**

| 100 to 90 = A, 89.99 to 80 = B, 79.99 to 70 = C, 69.99 to 60 = D, 59.99 and below F |
|---|---|---|---|---|---|
| Percentages for Major Assignments | Other Requirements |
| Visual Analysis | 15% | Other |
| Producible Interpretation | 20% | |
| Mid-term Examination | 25% | Daily Assignments | 5% |
| Final Examination | 25% | Participation | 10% |
| 85% | + | | 15% |

**Assessment:** Formal assignment sheets will be provided for each of the major assignments. Your grade for a given major assignment will be determined by how well your work fulfills the requirements outlined in the assignment sheet. You must submit all major assignments to receive a passing grade in the class. You will receive written or verbal descriptions of daily assignments. Your participation grade will be based on the regularity and quality of your contributions to class discussions, and your level of engagement during group work and class activities.

**Academic dishonesty:** According to the *MLA Handbook*, the word “plagiarism” has its origin in the Latin term for “kidnapper”: plagiarists kidnap other writers’ sentences, phrases, or ideas and present them as their own. The *Random House Dictionary* defines “plagiarism” as “The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one’s original work.” As these sources suggest, plagiarism often results from faulty documentation or careless note taking. Always place quoted materials in quotation marks, and always cite quoted and/or paraphrased sources, even in rough drafts of papers or in presentations. Respect for the intellectual work of others should encompass all formats, including print, electronic, and oral sources. Inexcusable acts of plagiarism include downloading or buying a paper from the internet; copying and pasting phrases or passages from electronic sources into your paper without citing them; submitting a paper written by another student as your own; borrowing the language and content of a website verbatim and using it as an “original” presentation; and so on. The penalty for academic dishonesty is failure in the course. All instances of academic dishonesty will be reported to the Office of Judicial Affairs.

**The Office of Disability Services:** If you have a documented disability and wish to receive academic accommodations, please contact the Office of Disability Services (581-6583) as soon as possible.

**The Student Success Center:** Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center (www.eiu.edu/~success) for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to 9th Street Hall, Room 1302.
### Provisional Schedule

Note: Please complete each reading *before* class on the day it is listed.

**Abbreviations:**
- *British Dramatists from Dryden to Sheridan* = B
- *Longman Anthology of British Literature* = L

#### Week One
**T Aug 25**
Introduction to the course

**R Aug 27**
- Denham, from "Cooper's Hill" (provided)
- Pepys, "The Coronation of Charles II" (L 2148) and other selections from the diary (provided)
- Start reading Behn's *Oroonoko* now

#### Week Two
**T Sept 1**
- What Is Visual Culture?
  - Laroon, *Charles II as President of the Royal Society* (L color plate following 2126)
  - Hogarth, *Beer Street and Gin Lane* (projected in class)

**R Sept 3**
- Michel de Montaigne, from "On Cannibals" (provided)
- Behn, *Oroonoko*

#### Week Three
**T Sept 8**
Finish Behn, *Oroonoko*

**R Sept 10**
- Dryden, "Mac Flecknoe" (L 2239)
- Wilmot, "The Imperfect Enjoyment" (L 2348)
- Behn, "The Disappointment" (L 2269)

#### Week Four
**T Sept 15**
- *The Libertine* (film clip shown in class)

**R Sept 17**
- Collier's "Short View of . . . the English Stage" (selections projected in class)
- Hogarth, *A Rake's Progress* (L 2785)

#### Week Five
**T Sept 22**
Visual Analysis assigned
- Hitchcock, *Down and Out in Eighteenth-Century London* (13-21, “Painters like” to “historians ever since.”)

**R Sept 24**
- Addison, from the *Spectator* [Introducing Mr. Spectator] (L 2466)
- Haywood, from the *Female Spectator* [The Author’s Intent] (L 2468)
- Wright, *An Experiment on a Bird in the Air Pump* (L color plate following 2126)

#### Week Six
**T Sept 29**
- Swift, "The Lady's Dressing Room" (L 2506)
- Montagu, "The Reasons that induced Dr. S. to write a Poem called The Lady's Dressing Room" (L 2510)
- Collet, "Tight-Lacing, or Fashion before Ease" (projected in class)

**R Oct 1**
- Image Analysis presentations/evaluations

#### Week Seven
**T Oct 6**
- Image Analysis presentations/evaluations
- Discussion of mid-term exam
R Oct 8  Swift, "A Modest Proposal" (L 2591)
          Petty, from *Political Arithmetic* (L 2598)

**Week Eight**
T Oct 13  Producible Interpretation assigned
          Hogarth, A *Harlot's Progress* (projected)
R Oct 15  Mid-term examination

**Week Nine**
          *Beggar’s Opera* (finish)
R Oct 22  Dryden, from *The Conquest of Granada*, Act 1, lines 1-288 (B 11-14 only)

**Week Ten**
T Oct 27  Fielding, *The Tragedy of Tragedies; or, The Life and Death of Tom Thumb the Great . . . With the Annotations of H. Scriblerus Secundus* (B 571)

**Week Eleven**
T Nov 3   Lillo, *The London Merchant* (B 595)
R Nov 5   Producible Interpretation, group meeting

**Week Twelve**
T Nov 10  Producible Interpretation presentations/evaluations
R Nov 12  Producible Interpretation presentations/evaluations

**Week Thirteen**
T Nov 17  Haywood, *Fantomina: Or, Love in a Maze* (L 3082)
R Nov 19  TBA

**Fall Recess**
Nov 23-27 No classes

**Week Fourteen**
T Dec 1   Hogarth, *The Foundlings*
          “An Hymn to be Sung by the Charity Children of St. George the Martyr”
          Blake, “The Chimney Sweeper” (plate 12), "Holy Thursday" (pl. 19) (in *Songs of Innocence*)
          "Holy Thursday" (pl. 33), "The Chimney Sweeper" (pl. 37), "London" (pl. 46), "A Little Boy Lost" (pl. 50) (in *Songs of Experience*)
R Dec 3   *Songs of Innocence and Experience* continued

**Week Fifteen**
T Dec 8   Walpole, *The Castle of Otranto*
R Dec 10  *Castle of Otranto* continued
          Course wrap-up

**Final Exam**  Monday, December 14, 2:45-4:45 p.m.